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'DOCTOR WHO'

SERIAL 4X

EPISODE THREE 'Image Of The Fendahl'

by

CHRIS BOUCHER

Chris Boucher

PRODUCER.....	GRAHAM WILLIAMS
DIRECTOR.....	GEORGE SPENTON-FOSTER
DESIGNER.....	ANNA RIDLEY
SCRIPT EDITOR.....	ROBERT HOLMES
P.U.M.....	JOHN NATHAN-TURNER
P.A.....	PRUE SAENGER
A.F.M.....	KARILYN COLLIER
ASSISTANT.....	DIANA CLARK
COSTUME SUPERVISOR.....	AMY ROBERTS
MAKE-UP SUPERVISOR.....	PAULINE COX

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'DOCTOR WHO' EPISODE THREE 'IMAGE OF THE FENDAHL'

CAST:

THE DOCTOR
LEELA
DOCTOR FENDELMAN
ADAM COLBY
THEA RANSOME
MRS. TYLER
JACK TYLER
TED MOSS
MAXIMILLIAN STAEL
OCCULTISTS (N/S)

SETS:

Fendelman's Laboratory
Colby's Laboratory
Kitchen
Large Cellar
Cottage
Tardis
Corridor

FILM: (NIGHT)

Fetch Priory
Wood
Field

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TELECINE 1:

SUPOSE CAM

Opening
Titles

END TELECINE 1:

1. INT. COLBY'S LABORATORY. NIGHT.

(REPRISE.

THE POWER DIS-
CHARGE CONTINUES,
GETTING BRIGHTER
AND MORE INTENSE

THE DOCTOR
CANNOT BREAK
FREE OF IT.

WITH AGONISING
SLOWNESS HE
INCHES TOWARDS
THE EDGE OF THE
STOOL.

IT IS OBVIOUS
THAT HIS
STRENGTH IS
FAILING AND HIS
LIFE IS EBBING
AWAY)

2. INT. PRIORY KITCHEN. NIGHT.

(LEELA ENTERS
SOMETHING
CATCHES HER
ATTENTION.

SHE LISTENS
INTENTLY FOR
A MOMENT,
FROWNING)

3 INT. COLBY'S LABORATORY. NIGHT.

(THE DOCTOR INCHES
CLOSER TO THE
EDGE OF THE STOOL
BUT HIS EFFORTS
ARE VERY WEAK)

4. INT. PRIORY KITCHEN. NIGHT.

(LEELA MAKES UP
HER MIND AND
HURRIES ON
THROUGH THE
KITCHEN)

5. INT. COLBY'S LABORATORY. NIGHT.

(THE DOCTOR MAKES
A LAST DESPAIRING
EFFORT TO SLIDE
OFF THE STOOL,
AND FAILS.

EXHAUSTED AND
DYING HE LIES
HUNCHED AGAINST
THE EDGE OF THE
WORKBENCH UNABLE
TO WITHDRAW
FROM THE POWER
OF THE SKULL)

THE DOCTOR: Warn them ... got to
warn them.

(LEELA HURRIES
IN)

LEELA: Doctor!

(SHE RUNS TOWARDS
HIM)

THE DOCTOR: (CROAKING) No!

(LEELA HESITATES)

The stool ... move stool. (Cont...)

(LEELA PLUNGES
FORWARD INTO A
SLIDING SOCCER
TACKLE KICKING
THE STOOL AWAY.

THE DOCTOR FALLS
BACKWARDS BREAKING
CONTACT WITH THE
SKULL.

THE POWER DIS-
CHARGE IMMEDIATELY
STOPS.

THE DOCTOR LANDS
ON TOP OF LEELA)

THE DOCTOR: (cont) Are you all right?

LEELA: (WINDED) You're heavy.

THE DOCTOR: (GETTING UP) Dead weight.
Very nearly. How did you find me?

LEELA: I just felt something was
wrong and followed the feeling.

THE DOCTOR: (GRINS) Yes?

LEELA: I did!

THE DOCTOR: Of course you did.

LEELA: What happened, anyway?

THE DOCTOR: I was careless. (NODS
AT THE SKULL) It's already developed
a protective mechanism.

LEELA: You talk as though it were
alive.

THE DOCTOR: It is in a way. It's a sort of mutation generator. It can't rebuild itself so it's doing the next best thing - making a carbon copy. It's using suitable genetic material to create something in its own image.

LEELA: But what is it?

THE DOCTOR: I think it's a fendahl. The fendahl because there is only one, can be only one. (BECOMING SOMBRE AND WITHDRAWN) It means death to everything else. It exists and lives and grows by death.

LEELA: Most creatures do. Doctor? You taught me that.

THE DOCTOR: Mm? No that's the food chain. It's not like that. The Fendahl absorbs the life force, the soul, the full spectrum of energy wavelengths which are particular to living creatures. It eats life itself.

LEELA: That's what Mrs. Tyler saw!

THE DOCTOR: (SHARPLY) What?

LEELA: Huge and dark, she said, and hungry for her soul.

THE DOCTOR: And she's still alive?

LEELA: Only just.

THE DOCTOR: Take me to her.

LEELA: What about the skull?

THE DOCTOR: Virtually indestructible now. Come on. If it's not already too late it soon will be.

LEELA: And what about the sonic time scan?

(THE DOCTOR PAUSES FOR
A MOMENT MUMBLING
TO HIMSELF)

THE DOCTOR: ...zero, zero three four to the power ... A hundred hours. It can be used for a total of a hundred hours before implosion is imminent. We'll have to risk it. Unless we can stop the Fendahl from developing it won't just destroy this planet it'll destroy all life in the universe. It will go on devouring everything until it's alone. Nothing left. No life left.

LEELA: The old woman said that, too.

THE DOCTOR: Shall we go then?

(THE DOCTOR LEAVES)

LEELA: Watch out for guards.

(SHE HURRIES OUT
AFTER HIM)

6. INT. FENDELMAN'S LABORATORY. NIGHT.

(FENDELMAN SWITCHES
ON AN ELECTRONIC
DIGITAL COUNTER
AND CHECKS IT.

COLBY LOOKS)

COLBY: What's that?

FENDELMAN: Running log. Some of the
scanner components have a limited life.

COLBY: Ninety eight hours fifty-six
minutes forty three point seven
seconds. You've been busy.

FENDELMAN: It has been a joy.

COLBY: A labour of love even.

(COLBY CROSSES TO
THE WALL VIEWER,
SWITCHES IT ON
AND LOOKS AGAIN
AT THE X-RAY
PLATES)

If man really is descended from aliens
like this why haven't we found
evidence of it before?

FENDELMAN: We were not looking.

COLBY: Oh, come on!

FENDELMAN: We were not looking for this sort of evidence. Without the scanner we would not have found this one. In all research, Adam, there must be a first discovery. What is it the Chinese say, a journey of a thousand miles begins with but a single step?

COLBY: This isn't a step, it's a jump. And to a rather large conclusion.

(FENDELMAN
COMPLETES HIS
CHECKS AND LOOKS
UP)

FENDELMAN: Good. Now you shall see. I have already reprogrammed the computer. This time it should give a visual interpretation of what the scanner picks up.

(HE POINTS TO THE
VIEW SCREEN SET
IN THE SCANNER
CONSOLE)

On this screen you will see the true genesis of homo sapiens.

(FENDLEMAN BEGINS
THE SCANNER RUN-
UP SEQUENCE.

THE DIGITAL
COUNTER OF THE
RUNNING-LOG BEGINS
TO TICK UP THE
SECONDS)

TELECINE 2:

Ext. Fetch Priory.
Night.

THE DOCTOR and LEELA
slip quietly into
the wood.

END TELECINE 2:

7. INT. LARGE CELLAR. NIGHT.

(ON THE FLOOR A
LARGE PENTAGRAM
HAS BEEN PAINTED.

BY THE LIGHT OF
TWO HURRICANE
LAMPS THEA
RANSOME CAN
BE SEEN LYING
WITHIN THE
PENTAGRAM.
HER HANDS AND
FEET ARE BOUND.

SHE STIRS.

MAXIMILLIAN
STAEL COMES
FORWARD OUT OF
THE SHADOWS.

HE IS HOLDING
A HYPODERMIC
SYRINGE AND
A SWAB)

STAEL: I am glad you are awake, Thea.
I want you to understand why I have
brought you here.

(HE KNEELS DOWN
BESIDE HER,
ROLLS UP HER
SLEEVE AND CARE-
FULLY SWABS A
PATCH OF SKIN
ON THE INSIDE
OF HER ARM)

You are the channel through which the
ancient power of this place is
focused.

THEA: (HAZY) Max? What ... what are you doing?

STAE: The scanner awoke it. You know about the scanner, of course.

(VERY CAREFULLY
AND PROFESSIONALLY
HE EMPTIES THE
SYRINGE INTO HER
ARM, PUTS THE
SWAB ON THE SPOT
AND BENDS HER
ARM TO HOLD IT IN
PLACE.

FROM HIS POCKET
HE TAKES THE
PIECE OF PERSPEX
WITH WHICH THEA
FORCED THE DOOR
OF FENDELMAN'S
LABORATORY AND
SHOWS IT TO HER)

I have been watching you for some time, you see. You are the vessel through which I shall conjure and control the supreme power of the ancients.

THEA: (DRIFTING) Not that old thing again -- ~~world domination?~~ X

STAE: You will sleep now while we prepare.

THEA: You're pathetic, Max.

STAE: I shall be a god.

8. INT. COTTAGE. NIGHT.

(MRS. TYLER IS
NOW LYING ON THE
SETTEE AND APPEARS
TO BE ASLEEP.)

JACK HAS COVERED
HER WITH THE
BLANKET. HE
IS HOVERING ABOUT
HELPLESSLY.

LEELA COMES
IN CLOSELY
FOLLOWED BY THE
DOCTOR)

JACK: Is this 'im? Is this your man?
(TO THE DOCTOR) Do you know what's
goin' on? My gran's in a 'ell of a
state.

(THE DOCTOR
BRUSHES PAST
HIM AND GOES
DIRECTLY TO
WHERE MRS.
TYLER IS LYING)

THE DOCTOR: Mrs. Tyler? Mrs. Tyler,
wake up!

(HE BEGINS TO SHAKE
HER)

Come on, Mrs. Tyler. Wake up.

JACK: Leave her alone. What do you
think you're doing?

THE DOCTOR: Do you know what's wrong
with her?

JACK: Well, no, but -

THE DOCTOR: I do. Make some tea.

JACK: Tea?

THE DOCTOR: Tea. She does drink tea?

JACK: Yes.

THE DOCTOR: Then make some. Hurry, man!

(JACK GOES TO THE
KITCHEN)

Use the good china, four cups, lay it out on a tray. Oh, and cake too.

JACK: (V.O.) Anything else?

THE DOCTOR: No. (TO LEELA) Help me get her on her feet.

(THE DOCTOR
ON ONE SIDE AND
LEELA ON THE
OTHER THEY LIFT
MRS. TYLER TO
HER FEET.

SHE SHOWS NO
SIGNS OF LIFE)

LEELA: Now what?

THE DOCTOR: Walk her up and down. Come on, Mrs. Tyler, is this the way to behave when you've got visitors?

9. INT. FENDELMAN'S LABORATORY. NIGHT.

(FENDELMAN IS
OPERATING THE
SCANNER.

COLBY IS WATCHING
HIM.

STAEL ENTERS.
HE IS AGITATED)

STAEL: Turn it off!

FENDELMAN: (NOT LOOKING UP) Where
have you been, Stael? I needed you
here.

(STAEL TAKES OUT
A PISTOL AND
POINTS IT AT
FENDELMAN)

STAEL: Turn off the scanner.

(SOMETHING IN HIS
TONE OF VOICE
MAKES COLBY LOOK
UP)

COLBY: I think you have an
industrial relations problem, Doctor
Fendelman.

FENDELMAN: What are you talking -

(SEES THE GUN FOR THE
FIRST TIME)

Have you lost your mind?!

STAEI: The scanner.

FENDELMAN: No.

(STAEI COCKS THE
PISTOL)

COLBY: Relax, Max. I'll do it.

(HE SWITCHES OFF
THE SCANNER. THE
DIGITAL COUNTER
ON THE RUNNING
LOG SHOWS NINETY-
NINE HOURS,
FIFTEEN MINUTES,
THIRTY POINT FIVE
SECONDS)

FENDELMAN: Why, Stael?

STAEI: I'm not ready. My followers
are not here yet.

COLBY: Followers? Very impressive.

STAEI: Shut up, Colby, or I will kill
you now. Outside both of you.

FENDELMAN: Is this some sort of joke,
Max?

(COLBY URGES
FENDELMAN GENTLY
TOWARDS THE DOOR)

COLBY: As a humourist he ranks with
the all time greats - Jack the Ripper,
Genghis Khan ...

STAEI: I shall not warn you again,
Colby.

COLBY: You're going to kill us
anyway, aren't you?

STAE: That depends on whether I
enjoy having you worship me.

(COLBY LOOKS AT
STAE PREPARED
TO LAUGH BUT
THERE IS NO DOUBT
THAT STAE IS
SERIOUS.)

COLBY IS
FRIGHTENED
INTO SILENCE)

10. INT. COTTAGE LIVING-ROOM. NIGHT.

(JACK BRINGS IN
A TRAY OF TEA.

MRS. TYLER
IS REVIVING
SLIGHTLY.

THE DOCTOR AND
LEELA SIT HER
DOWN IN A CHAIR)

THE DOCTOR: Mrs. Tyler.

(SHE OPENS HER
EYES)

It was kind of you to invite us
to tea. But you're obviously not
feeling up to it. We'll come back
another time.

(HE WALKS SLOWLY
TOWARDS THE DOOR
BECKONING LEELA
TO FOLLOW.

MRS. TYLER
STRUGGLES TO
SPEAK)

MRS. TYLER: No. Don't go.

(HER SPEECH
GRADUALLY BECOMES
MORE FLUENT)

I wouldn't hear of it. You sit your-
selves down and I'll have the tea
ready in a jiffy.

JACK: It's here, gran.

(MRS. TYLER LOOKING
AT THE TRAY)

MRS. TYLER: Well that 'ent the good china John. And there's fresh cake in the other tin. (LOOKS AT THE DOCTOR) I am sorry about - When did I ask you to tea? I 'ent never seen you before in my life.

THE DOCTOR: You were slipping away.

MRS. TYLER: Slipping away?

THE DOCTOR: Psychic shock. I needed something normal to bring you to to reality. How long have you lived here, Mrs. Tyler?

MRS. TYLER: Why should I tell you anythin'?

JACK: He's trying to help, gran.

MRS. TYLER: You mind your place, John.

JACK: Oh no. We 'ent got time for those games. Ted Moss and his cronies is up to suffen. Suffen bad and you're involved. Now you tell 'im what he want to know.

MRS. TYLER: I 'ent involved in nothin' I was consulted. Lots of people consult me. You know I got the second sight.

THE DOCTOR: You were born in this cottage then.

MRS. TYLER: How do you know that?

THE DOCTOR: Telepathy and precognition are normal in anyone whose infancy was spent near a time fissure like the one in the wood.

JACK: Time fissure?

THE DOCTOR: A weakness, in the fabric of time and space. Every haunted place has one, that's why they're haunted. Time distortion. This must be a large one. It's lasted long enough to affect the place names.

LEELA: Fetch?

THE DOCTOR: A sort of ghost.

MRS. TYLER: How do you know so much?

THE DOCTOR: I read a lot. What did you see in the wood?

MRS. TYLER: I didn't see nothin'. Not with my eyes.

THE DOCTOR: With your mind? Did it have a human face?

MRS. TYLER: (RELUCTANTLY) No.

THE DOCTOR: Was there a human with it? (NO ANSWER) Mrs. Tyler, I must know. Did you see a human figure?

MRS. TYLER: No, I didn't!

THE DOCTOR: There will be one.
But when? I haven't got enough facts.
It has to have come from the fifth
planet.

LEELA: From Jupiter?

THE DOCTOR: That's the fifth planet
~~now~~ but there was a planet between
Mars and Jupiter once. The asteroids
are all that's left of it. Even the
name's been lost. (TO JACK) Will you
watch the Priory for me? I need
to know who comes and goes. I'll
be back by tomorrow sundown. (TO
LEELA) Come on, we've a long way to
go.

(HE HEADS FOR THE

LEELA FOLLOWS)

MRS. TYLER: Girl!

(LEELA TURNS BACK)

LEELA: Old woman?

(MRS. TYLER HOLDS
OUT A VERY SMALL
BAG ON A DRAW-
STRING)

MRS. TYLER: Take this. A charm to
protect you. I cast it for Ted Moss
but it's too late for 'im.

(LEELA TAKES THE
CHARM, NODS AND
HURRIES TO THE
DOOR)

I seen the figure he asked about. In
a dream. T'were a woman.

11. INT. LARGE CELLAR. NIGHT.

(THEA RANSOME,
DRUGGED AND
UNCONSCIOUS
STILL LIES
IN THE
PENTAGRAM.

COLBY AND
FENDELMAN
ARE BOTH
SECURELY
TRUSSED UP.

STAEL IS
CHECKING
THE BONDS)

FENDELMAN: How long have you been
planning this ... whatever it is
you're planning?

STAEL: Ever since Mrs. Tyler's
visions began to come true.

FENDELMAN: Visions? Oh come now,
Max. You have a first class brain.
Use it.

COLBY: First class brain? He's
an occult freak. One of those feeble
inadequates who thinks he communes
with the devil. Is that it, Max?
Are you going to summon up the devil?

STAEL: Unlike you I am not a crude
lout, Colby. The grimoires do not
impress me. Mrs. Tyler's
paranormal ~~fight~~ and the race
memories she draws on these were the
signposts on the road to power -

COLBY: Spare us the after dinner
speech!

STAEL: I look forward to your
terror, Colby

(HE WALKS AWAY)

FENDELMAN: I trusted him.

COLBY: I didn't and I'm going to
wind up just as dead as you. If
that's any consolation.

(HE STRUGGLES
WITH HIS
BONDS)

FENDELMAN: Why should he be doing
this?

(onto page 26)

COLBY: Fendelman, it doesn't matter why! What matters is he's doing it. To us, unless we can get free before his friends arrive! (BEAT) What about the security guards?

FENDLEMAN: In my absence they are to take their instructions from him.

COLBY: Terrific.

TELECINE 3:

Ext. Field. Day.

The DOCTOR and LEELA
reach the Tardis and
hurry inside. Within
seconds it
dematerialises.

END TELECINE 3.

12. INT. TARDIS.

(THE DOCTOR IS AT THE
CONTROLS)

THE DOCTOR: The fifth planet is a
hundred and seven million miles out
and then twelve million years
back. We've no time to waste.

LEELA: But we can come back any time
we like. We could get back before
we left if we wanted to. That is
what you told me isn't it? The
Tardis can go anywhere - anytime?

THE DOCTOR: Normally, yes. But
there is an effect called Sequential
Inertia which can prevent it.

LEELA: What's that?

THE DOCTOR: Fendelman's sonic time
scanner has set up a field resistance
to time travel within a sixty mile
radius of Fetch Wood. Sequential
inertia simply means we physically
can't go back any earlier than we
first arrived. It also means the
further we travel in any dimension
the later it will be when we do get
back.

LEELA: Why not land outside the
sixty mile radius?

THE DOCTOR: (SHAKES HEAD) That would mean altering the automatic return co-ordinates. Chances are we'd never find the right time and place again.

LEELA: So that's why you said we'd be away until sundown.

THE DOCTOR: Right. I'm pretty sure nothing will happen before then, anyway.

TELECINE 4:

Ext. Fetch Priory. Day.

From cover at the edge
of the wood JACK TYLER
is watching the house.
A van draws up. TED
MOSS and THREE OTHER
MEN get out and go into
the house.

END TELECINE 4.

13. INT. TARDIS.

(LEELA IS DOZING.
THE DOCTOR ENTERS FROM
ANOTHER PART OF THE
TARDIS.

LEELA WAKES SUDDENLY
AND INSTINCTIVELY
DRAWS HER KNIFE)

THE DOCTOR: It's a good thing your
people never developed guns. The
tribe would have woken with a start
one morning and wiped itself out.

LEELA: A bad dream... The one where
something's chasing you and you can't
run away.

THE DOCTOR: That's a race memory
of the Fendahl, actually. I've been
checking the old data banks. There's
nothing on record at all about the
fifth planet.

LEELA: Does it matter?

THE DOCTOR: Yes. The time Lords are
a very meticulous people. You have
to be when you live as long as we do.
All information is recorded.

LEELA: P'raps there wasn't any.

THE DOCTOR: What?

LEELA: Information.

(THE DOCTOR STARES AT
HER BLANKLY FOR A
MOMENT THEN COMES
TO WITH A START.
HE RUSHES TO THE
CONTROL CONSOLE. THE
TARDIS RESPONDS)

THE DOCTOR: Either we've overshot
the mark or...

(HE ACTIVATES THE
VIEW-SCREEN. IT
SHOWS A SLOWLY
ROLLING WEAVING
PATTERN OF COLOUR AND
LIGHT)

Of course! That's why there's no
record of the planet.

LEELA: (STARING AT THE SCREEN) Why?

THE DOCTOR: If you destroyed a planet
by a process of controlled molecular
disruption. And if you put a time
loop around it so that no one could
ever see what was there before you
destroyed it. You'd get something
like that. To do it though you'd
have to be three things, a criminal,
a fool and a Time Lord. (HE TURNS
BACK TO THE CONSOLE) We'd better go
back.

(HE TURNS OFF THE VIEW-
SCREEN AND RESTARTS THE
TARDIS)

Let's hope we're not too far round
that loop.

14. INT. COTTAGE. NIGHT.

(MRS. TYLER IS FULLY
RECOVERED.)

JACK ENTERS)

JACK: Still no sign of them.
Sundown 'e said.

MRS TYLER: Didn't reckon he'd
be reliable. Never trust a man who
wears a hat.

JACK: Grandad always wore one.

MRS TYLER: And a wicked old devil
'e was, too. (SHE HOLDS OUT A SMALL
BAG) Put this in your pocket.

JACK: More charms. I 'ent one of
your punters, gran.

MRS TYLER: Tonight is Lamas eve.

JACK: I don't care if it's Mickey
Mouse's birthday. I don't believe
in all that.

MRS TYLER: Most round here do.
And when most believe that makes it
true.

JACK: They used to think the world
was flat, but it were still round.

MRS TYLER: But they behaved as though it were flat. (HOLDS OUT THE BAG) For me.

JACK: (TAKING IT) If it makes you happy.

MRS TYLER: Right, now get your gun and let's go.

JACK: Go?

MRS TYLER: To the Priory. It's time we stopped them meddling in things they don't understand.

15. INT. LARGE CELLAR. NIGHT.

(ROBED AND HOODED
FIGURES ARE GATHERED.

THEA RANSOME, COLBY
AND FENDELMAN REMAIN
IN THEIR ORIGINAL
POSITIONS.

AROUND THE PENTAGRAM
AND FOLLOWING IT'S
SHAPE PRECISELY A THIN
STRIP OF METAL FOIL
HAD BEEN LAID.

BEYOND THE PENTAGRAM
AN ALTAR HAS BEEN
ERECTED. BESIDE IT
STANDS A REMOTE CONTROL
CONSOLE WHICH IS LINKED TO
THE SCANNER IN FENDELMAN'S
LABORATORY BY HEAVY DUTY
CABLES LYING ALONG THE
FLOOR.

STAEI IS CHECKING
THIS CONSOLE.

THERE IS A STIR AMONG
THE GATHERING AS TED
MOSS ENTERS CARRYING A
SKULL. HE IS HOLDING IT
BY THE SMALL PEDESTAL ON
WHICH IT IS MOUNTED AND
BEING CAREFUL NOT TO TOUCH
THE SKULL ITSELF. HE
IS ALSO WEARING A PAIR
OF HEAVY, INSULATED
GAUNTLETS.

CAREFULLY AND REVERENTLY
HE PLACES THE SKULL
ON THE ALTAR. HE BOWS
TO IT. THE WATCHERS
DO THE SAME.

STAEI TURNS, BOWS TO
THE SKULL AND THEN BEGINS
TO PREPARE A SHORT COIL
OF HEAVY-DUTY CABLE WHICH
IS CONNECTED TO THE
CONSOLE)

COLBY: (WHISPERING) What is that?

FENDELMAN: A remote control unit
connected to the scanner.

COLBY: He's linking up that old bone
with your scanner? Why?

FENDELMAN: Who knows...

16. INT. TARDIS.

(THE DOCTOR IS DEEP
IN THOUGHT)

LEELA: We're going to be late,
aren't we?

THE DOCTOR: The power source still
puzzles me a bit. Inducted biological
transmutation -

LEELA: You're doing it again.

THE DOCTOR: Changing a living
creature into a completely different
living creature - takes a lot of
power. It isn't available in the
priors. Not even the boosted supply
to the time scanner would be enough
to allow the skull to do - (BEAT)
From the scanner not to the scanner!
It's taking the free energy released
when the scanner beam damages that
time fissure. I should have realised.
That mistake could cost us the game.

LEELA: Even you can't think of
everything. You were taken by
surprise.

THE DOCTOR: By a mythical horror
from my childhood. I was frightened.
And you can think or you can run,
but you can't do both.

TELECINE 5:

Ext. Field. Night.

The Tardis materialises
in the same position
as before.

END TELECINE 5.

NO SCENE 17.

18. INT. LARGE CELLAR. NIGHT.

(FROM THE BACK OF THE
SKULL A THICK COIL OF
CABLE SNAKES ACROSS
THE ALTAR TO THE REMOTE
CONTROL CONSOLE.

STAEAL GLANCES ROUND
AND, SATISFIED THAT
EVERYTHING IS READY,
FACES THE GATHERING)

STAEAL: The waiting is over. Prepare
yourselves.

(TED MOSS AND THREE
OTHERS MOVE SLOWLY FORWARD
AND TAKE UP POSITIONS
ON FOUR POINTS OF
THE PENTAGRAM.

THE REST OF THE WATCHERS
FORM A SEMI-CIRCLE
FACING THE ALTAR. THE
FIFTH POINT OF THE
PENTAGRAM WHICH IS NEAREST
THE ALTAR REMAINS EMPTY.

STAEAL MOVES TO THE
REMOTE CONTROL CONSOLE)

FENDELMAN: (SHOUTS) Don't do it,
Stael!

COLBY: (HISSING) Shut up you fool!
Let him electrocute himself.

FENDELMAN: (SHOUTS) You will kill
us all! Listen to me all of you.
He is a madman.

TELECINE 6:

Ext. Wood. Night.

The DOCTOR and LEELA
are running with
desperate urgency.

END TELECINE 6.

19. INT. LARGE CELLAR. NIGHT.

(FENDELMAN IS STILL
SHOUTING AT THE
ASSEMBLY.

STAEI IS WALKING
TOWARDS HIM)

FENDELMAN: You must stop him!
You must stop him now before he
plunges everything into chaos and
death!

COLBY: (URGENTLY) He'll plunge you
into chaos and death if you don't
shut up.

FENDELMAN: You don't understand.
No I know what will happen. My name
is Fendelman.

(STAEI STANDS OVER HIM)

Max - the Doctor asked if my name
was real. Fendelman - man of the
Fendahl. Don't you see? *Only for*
this moment have I lived. Only
for this moment have the generations
of my father lived. I have been
used. You are being used. Mankind
has been used!

20. INT. FENDELMAN'S LABORATORY. NIGHT.

(JACK TYLER IS STANDING
STARING AROUND.)

MRS. TYLER ENTERS GINGERLY.
SHE PEERS FURTIVELY
AT THE EQUIPMENT)

MRS TYLER: I don't hold with all
this. It's against nature.

JACK: They 'ent in here either.

MRS TYLER: You sure they didn't
leave the house?

JACK: 'Course I'm sure.

(THERE IS A DISTANT,
VERY MUFFLED SOUND
OF A SHOT)

Sounded like a shot. Is there a
cellar?

MRS TYLER: There's cellars all over
but they 'ent been used for years.

JACK: They're bein' used now.

MRS TYLER: Come on, lad.

(SHE HURRIES TOWARDS
THE DOOR BUT BEFORE
SHE REACHES IT SHE
STUMBLES ON THE THICK
POWER CABLE LEADING
FROM THE SCANNER OUT
THROUGH THE DOOR. SHE
DOESN'T FALL BUT HAS
CLEARLY TURNED HER ANKLE.
SHE HOBBOLES. JACK
HURRIES TO HELP HER)

21. INT. LARGE CELLAR. NIGHT.

(STAEI IS HOLDING A GUN
AND STARING AT FENDELMAN'S
CORPSE)

COLBY: (SHOCKED) You murdering
lunatic.

(STAEI STARES AT HIM FOR
A MOMENT THEN TURNS
AND WALKS BACK TO THE
ALTAR. CAREFULLY HE
PLACES THE GUN IN FRONT
OF THE SKULL, THEN HE
GOES TO THE CONSOLE)

TELECINE 7:

Ext. Fetch Priory. Night.

The DOCTOR and LEELA race
out of the wood and dash
across the open ground
towards the priory.
LEELA has fallen back
a little and pauses to
catch her breath before
running after him.

END TELECINE 7.

22. INT. LARGE CELLAR. NIGHT.

STAEL: The way to power is open!

(HE PRESSES THE SWITCHES
ON THE CONSOLE AND
THEN GOES TO TAKE HIS
PLACE ON THE FIFTH
POINT OF THE PENTAGRAM)

23. INT. FENDELMAN'S LABORATORY. NIGHT.

(MRS TYLER HAS HER ARM
ROUND JACK'S SHOULDERS
AND IS TRYING TO PUT
HER WEIGHT ON HER INJURED
ANKLE)

MRS TYLER: Damn, boy, that hurts.

(THE SCANNER, TRIGGERED
BY STAEL'S REMOTE
CONTROL UNIT HUMS INTO
LIFE. THE SOUND OF
THE POWER QUICKLY RISES.

AS JACK HELPS MRS TYLER
TOWARDS THE DOOR, THE
DIGITAL COUNTER ON THE
RUNNING-LOG BEGINS TO
TICK UP THE SECONDS)

24. INT. LARGE CELLAR. NIGHT.

(THE LIGHTS DIM, THE
SKULL BEGINS TO GLOW
AND THEA RANSOME
BEGINS TO STIR)

25. INT. CORRIDOR. NIGHT.

(MRS TYLER IS LEANING
AGAINST THE WALL
PROPPED UP PARTIALLY BY
JACK. SHE IS BECOMING
AGITATED AND A BIT
INCOHERENT)

MRS TYLER: I can't, John. Suffen
comin', John. Can't you hear it,
John? Suffen comin'!

(THE LIGHTS BEGIN TO
DIM)

26. INT. LARGE CELLAR. NIGHT.

(THEA RAMSOME'S BONDS FALL
AWAY FROM HER AND
SHE RISES TO HER FEET.

THE SKULL IS GLOWING
MORE AND MORE INTENSELY.
A GLOWING HALO OF
POWER BEGINS TO
SURROUND THEA)

27. INT. CORRIDOR. NIGHT.

(THE CORRIDOR IS IN
VIRTUAL DARKNESS.)

JACK PUTS HIS GUN
AGAINST THE WALL AND
STRIKES A MATCH)

MRS TYLER: No light for this darkness.

(THE DOCTOR AND LEELA
ARRIVE AT A FLAT RUN)

THE DOCTOR: Are you all right?

JACK: Damn, I'm glad to see you.
Not a moment too soon.

MRS TYLER: (WHISPERING CROAK) No,
a moment too late. Listen.

(A DISTANT DRAGGING
SOUND IS HEARD COMING
CLOSER.)

THEY STARE INTO THE
DARKNESS AT THE
END OF THE CORRIDOR)

LEELA: Doctor, that dream. I can't
move.

JACK: My legs! I can't move my
legs.

MRS TYLER: Look. Look.

(OUT OF THE DARKNESS
A HUGH BLACK, LEECH-
LIKE SHAPE LOOMS.
IT HUMPS IT'S BACK
AND DRAGS ITSELF
FORWARD. IT REARS
UP IN FRONT OF THEM.

IT IS EYELESS AND
INSTEAD OF A MOUTH IT HAS
A CIRCULAR, LIPLESS HOLE
FULL OF WAVING THREAD-
LIKE TENDRILS.

THE DOCTOR AND THE OTHERS
STAND HELPLESS AS
IT TOWERS ABOVE THEM)

TELECINE 8:

SUPOSE CAM: Closing
 titles.

END TELECINE 8.